



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The repeated instances of identity of rime can be accounted for only by supposing that the author of these plays was working with the *Northern Passion* either actually beside him, or definitely in mind.

Moreover, the importance of this text for the drama is not confined to the Towneley plays. Though in the York cycle the verbal borrowings are not so frequent or so extended, yet the influence of the *Passion* in determining the sequence of events is unmistakable. York plays which show undoubted likeness either in verbal reminiscence or in similarity of outline are xxvi, xxvii, xxviii, xxix, xxxii, xxxiii, xxxiv, xxxv, xxxvi, and xxxviii.¹³ That the York playwright occasionally made use of a vernacular source has already been demonstrated by Mr. Craigie,¹⁴ who has pointed out parallels in the Middle English *Gospel of Nicodemus*. With the additional facts here presented, the dependence of the playwright upon vernacular texts, suggested by Mr. Craigie, is confirmed and extended. In fact, the *Northern Passion* + the *Gospel of Nicodemus* would appear to supply the basis for whole plays, the sources being used to supplement each other. Whatever uses the liturgical drama may have served in developing the dramatic tradition, it seems clear that in these plays, at least, the author depended directly upon vernacular texts. In other words, the English playwright appears to have followed the line of least resistance: in constructing these scriptural plays he turned naturally enough to English paraphrases of the scriptural stories already in meter—obviously a much easier method than one which involved translation.

There are many questions of detail which still remain to be considered: a careful comparison of all the manuscripts of the *Passion* is necessary in order to determine in what form it was used by

the playwright. Furthermore, the whole matter of the relation of the cycles must be reconsidered in the light of these new facts. Obviously, such larger questions cannot be discussed until the study of all the manuscripts is finished. I am now engaged in editing the complete text of the *Northern Passion* from nine manuscripts; my present purpose is, therefore, merely to call attention briefly to the direct relation in which it stands to the English mystery plays, postponing until the publication of the text, the critical problems which it may involve.¹⁵

FRANCES A. FOSTER.

Bryn Mawr College.

AN ECHO OF SCHILLER'S *RÄUBER* IN ENGLAND

Recent investigation has shown that Schiller's *Räuber* called forth very few imitations in England. In spite of four translations between 1790-1800, one of which passed through four editions, there appeared very few native tragedies which, either in plot or diction, followed directly in its track. Thomas Rea¹ mentions only two plays which owe their origin to Schiller's drama, Holman's *Red Cross Knights*, 1799, and Gandy's "Lorenzo," 1823. The reason for this poverty of imitation is not far to seek. The striking characteristics of the *Robbers*, revolutionary sentiment and extravagant diction rendered it popular with liberal readers, but at the same time subjected it to the veto of the dramatic censor. It could reach the English stage only in a mutilated form. This is what happened to it at the hands of Holman, who diluted the sentiments and substituted a melodramatic for a tragic catastrophe.

To these plays mentioned by Rea may be added a third, Richard Cumberland's *Don Pedro*, which, though not a professed imitation, bears a resemblance close enough to stamp it as an offspring of the *Robbers*. An outline of the plot will show

¹³ The reader may test the influence of the *Passion* on the York plays by comparing the portion already printed by Horstmann in *Herrigs Archiv*, LVII, pp. 78-83. Cf. especially ll. 39-40 with York xxxvi, 279-81; ll. 75-78 with York xxxvi, 292-297; ll. 195-6 with York xxxviii, 140-141; Towneley xxvi, 167-168; ll. 407-8 with York xxxviii, 359-60; Towneley xxvi, 502-503; ll. 439-40 with York xxxviii, 404-6; Towneley xxvi, 535-7; ll. 453-4 with York xxxviii, 408-9; Towneley xxvi, 545-8. ll. 459-60 with York xxxviii, 432; Towneley xxvi, 556.

¹⁴ *An English Miscellany* (Oxford, 1901), pp. 52-61.

¹⁵ Professor Carleton Brown pointed out to me the possibility of a direct relation between the *Passion* and the mystery plays, and the above parallels have been worked out at his suggestion.

¹ Schiller's *Dramas and Poems in England*, 1906.

that Cumberland seized upon certain external characteristics of Schiller's play, which appealed to him because of their dramatic effectiveness, and upon these as a framework constructed a romantic drama which preserves little of the vigor and strength of the original.

Don Pedro, called El Diablo, the son of a Spanish nobleman, has been discarded by his family on account of his liberal principles and savage character. He joins a band of robbers, and by his superior vices is raised to the dignity of being their leader. Henrique, his brother, is the very antithesis of Don Pedro and the embodiment of all that is good and amiable. He falls by chance into the hands of the robbers, is stabbed, and left for dead by his brother. Pedro now disguises himself in Henrique's clothes and gains admission to the house of his uncle, who, believing him to be Henrique, is about to bestow upon him the hand of his daughter Celestina; but Celestina has a dream in which she is apprised of the villainy of Pedro and his supposed murder of Henrique. But the father will not be convinced by any such flimsy evidence. An inquiry concerning the supposed murder of Henrique is instigated by the inquisitor. Nicholas, a messenger to whom Henrique had given a letter recommending that his brother should take flight before his infamy should be revealed, is condemned. The evidence is supplied by Pedro, who represents that he, as Henrique, had written the letter and that Nicholas had robbed him. But the real Henrique has followed after his messenger, and relates to the inquisitor the true state of affairs. Nicholas is set free, Henrique is joined to Celestina and Don Pedro, crowded to the wall, commits suicide.

Cumberland is indebted to Schiller not so much for the details of the plot, as for the idea of the banditti, the hostility between the two brothers and, above all, for the general characteristics of Don Pedro, bearer of the title rôle. In his person the author combined the worst characteristics of both Karl and Franz Moor, resulting in an enormity so unnatural and grotesque that the human element is scarcely recognizable. He is, like Karl Moor, a free, unrestrained spirit, has Karl's disregard for established custom and social order and finally falls a prey of his own pernicious appetites and desires. There is, however, in his

character, no suggestion of the human and pathetic side of Karl's nature, his intense love for Emilia and his father, his ultimate regret for the waywardness of his life and his fatalistic conviction that he was the victim of inevitable circumstances. For these redeeming qualities are substituted Franz's cunning and cruelty, unscrupulousness, and atheism. The fusion of the two brothers Karl and Franz into one character made it necessary to create a new figure, Henrique, who is the virtuous and injured lover of the conventional type. Schiller's style is reflected in Cumberland's diction by the employment of extravagant language calculated to express violent emotion. It is, however, a feeble echo of his model and has the effect of bombast and inflation. We are conscious that behind the words there is no convincing personality, and behind the personality no burning experience in the author's life.

Don Pedro was produced for the first time at the Haymarket Theatre July 26, 1796, and met with little success. It was announced for a second representation with a "mixture of applause and approval." After four performances it was taken off and never revived. That Cumberland himself was not very well satisfied with his effort may be inferred from the fact that he scarcely mentions it in his *Memoirs*.

GEORGE M. BAKER.

Philadelphia.

THE DATE OF CHAUCER'S MARRIAGE GROUP

It is a matter of considerable interest to determine at what period of Chaucer's development the "Marriage Group" of *Canterbury Tales* (which, according to Professor Kittredge's definition, consists of Groups D, E, and F, containing the *Wife of Bath's Prolog and Tale*, the *Friar's Tale*, *Summoner's Tale*, *Clerk's Tale*, *Merchant's Tale*, *Squire's Tale*, and *Franklin's Tale*, with the intervening links, etc.), was composed. Fortunately we have some reliable chronological data. In his *Envoy to Bukton* Chaucer says to his friend:

The Wyf of Bathe I pray you that ye rede
Of this matere that we have on honde,